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**MAURICIO LASANSKY** BY CARL ZIGROSSER

VICE-DIRECTOR AND CURATOR, PRINTS AND DRAWINGS

THE PHILADELPHIA MUSEUM OF ART

THE AMERICAN FEDERATION OF ARTS

NEW YORK

Art  
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594  
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34. Self Portrait, 1959



It was Waldo Frank who first mentioned the name of Mauricio Lasansky to me. Lasansky, he said, was a brilliant young printmaker in Argentina who was about to come to the United States on a Guggenheim Fellowship. In due course I met him and his work, and I have been following his astounding career ever since.

Mauricio Lasansky is a dedicated—a passionately dedicated—artist. His passion is graphic art. He is constantly fighting for the acceptance of printmaking as a major creative art form. This mission has two aspects: his own substantial contribution to the contemporary graphic field, and his role as a teacher, training and stimulating others toward the same high endeavor.

Lasansky, born in Buenos Aires in 1914, showed an early inclination for the arts. At first he wanted to be a musician—and music was to continue to be an influence—but after a brief interval he turned to art and started taking lessons at the age of thirteen. He must have been born, he said, with printer's ink in his veins: both his father and his uncle were printers. His father, who had been born in Poland, spent several years in Philadelphia, printing paper money at the United States Mint, before settling permanently in Buenos Aires. Mauricio was a precocious student: at the age of sixteen he won his first honorable mention for sculpture at the Mutulidad Fine Arts Exhibition. The following year he won a prize at the same institution. In 1933 he entered the Superior School of Fine Arts, taking courses in painting, sculpture, and engraving. In the same year he was already making creditable prints such as *Velorio*. This was executed in a rather unusual medium, relief etching on zinc, called *zincografía* in Argentina.

Blake employed it to produce his *Prophetic Books*, and Posada used it in Mexico for his popular prints. Acid was applied to eat away all those portions of a copper or zinc plate which did not delineate the image; and then the plate was inked and printed as a wood cut. Lasansky says that the process was also used in Poland and that he learned it from his father.

In 1936, at the age of twenty-two, he was appointed Director of the Free Fine Arts School in Córdoba. He continued to exhibit actively both before and after that time, winning many prizes and having one-man shows all over Argentina. In 1943 a retrospective exhibition of his graphic work was held at the Galería Muller in Buenos Aires. The twenty-eight prints shown there sum up Lasansky's Argentine phase.

The cultural climate of Argentina at that time had, one gathers, a provincial flavor. There was no native graphic tradition to build on, as there was, for example, in Mexico. The *avant-garde* influences came from France or Spain, and were predominantly literary, since books travel farther and faster than paintings or other works of art. The sophistication achieved by the artists tended to be rootless and unduly precious, expressing itself in poetic symbolism and elegant conceit. One critic, Julio Vanzo, spoke of "plastic metaphors," and the very phrase implies a fundamentally literary conception translated into visual terms.

Lasansky's prints were typical of such a milieu, yet stood apart by reason of his technical virtuosity and his experimental approach. Although he experimented with etching, relief etching, and linoleum cut, the bulk of his work was executed in drypoint. They display an extraordinary

technical facility; he can suggest the most delicate tones and nuances by this primarily linear medium. He experimented with expressionism, as it were, in *Velorio* and *Cena*, possibly with surrealism in *Figura*, with a pastoral tradition in *Changos y Burros*, but his most consistent accomplishment appeared in the drypoints, *Maternidad*, *El Presagio* and numerous others. They are romantic and poetic compositions of extreme sensibility and refinement.

The year 1943 marked a decisive step in his career. He came to the United States on a Guggenheim Fellowship. It is significant that one of the first things he did upon his arrival in New York was to visit the print room of the Metropolitan Museum of Art and study the old masters. He felt the need to assimilate the ancient graphic tradition, actual examples of which he had not been able to find in Argentina. He was to spend many months in the print room studying the prints of the past. As Francis Taylor, the Director of the Metropolitan Museum, later jocosely remarked: "It took an 'Indian' from South America to have the perseverance and guts to look at every print in the Museum." There were over one hundred and fifty thousand of them!

Concurrently, Lasansky was trying out modern modes of graphic expression in Hayter's *Atelier 17*. Here he was introduced to burin engraving, soft ground textures by impress, gouging, graining with carborundums, and the like. Above all he discovered Picasso in the original. He was bowled over by the great Spaniard for a period, and translated his imagery into a bravura burin technique in such plates as *Doma* and *Sol y Luna*. He pointed out to me that although the imagery was

similar to Picasso's, the burin line was very much his own. It should also be pointed out that Picasso's symbolism would come more naturally to Lasansky as a Latin-American than it would to an Anglo-American. In due course he digested Picasso's influence and made it part of his own amalgam, as he did also with the intaglio techniques of *Atelier 17*.

Meanwhile he made an important decision—not to return to Argentina, but to bring his wife and two children here, and settle permanently in the United States. Such a decision required courage, for his fortunes were at a low ebb. He was a foreigner with little facility in English, he had responsibility for a growing family, and no prospect of a job. Some reflection of this whole period of stress appears in *La Lagrima* (nostalgia for home and family) and *Self Portrait with Beard*, so different in mood from the elegant *Auto Retrato* of 1943. Late in 1945 he was invited to be Visiting Lecturer for Graphic Arts at the State University of Iowa. To strike roots in the country fitted in well with his inclination. In Argentina, too, he had left the capital, Buenos Aires, to settle down in the provinces at Cordoba. Now, he threw himself heart and soul into teaching, and his success was immediate. He wangled new equipment, and reorganized the whole Department of Graphic Arts. In one year he was made Assistant Professor, in the following year Associate Professor, and in 1948 he achieved tenure as a full Professor. Above all he started training students, who in turn established teaching centers for graphic arts in colleges throughout the Middle and Far West. In a decade he had established one of the most dynamic graphic workshops, especially for intaglio work, to be

found anywhere in the country and had become, through his own work and his students, an important and far-reaching influence in American print-making.

Mauricio Lasansky is a born teacher. He has the gift of imparting enthusiasm, a passion for the print and its creation. He does much more than dispense technical information; he works upon character and emotional response. He treats each student as an individual problem. *My ambition with my students, he has said, is to give each one a rationale for his work. When the students come to our workshop, they are generally unaware of how to use their emotional and intellectual experiences. In addition they lack technical knowledge. The purpose, the responsibility, the integrity of the artist is obscure to them. . . . There are no formulas. Freedom, backed by self-discipline, will eventually help the student to find himself in his work. If I teach anything at all, it is the sense of responsibility one must have as an artist.*

Unlike many modern artists and teachers, Lasansky believes strongly in the continuity and validity of tradition, and he encourages students to respond to whatever influences, in the past and present, for which their own inner natures have affinity. This makes for diversity of creative approach among them. He never consciously seeks to impose his own aesthetic upon his students; they are never allowed to enter his studio, nor do they see his own work except by accident. They learn by doing and by profiting from their own mistakes. For this reason he favors the copper plate as a teaching medium. Just to engrave on a tough material such as copper demands discipline, but even more willpower and self discipline are required to scrape off and hammer out a mis-

handled area. It is an educational exercise which makes or breaks a student. Although he has nothing against lithography in the hands of a master, he does not favor the medium as a teaching aid; it does not offer enough resistance. To make good lithographs one must know how to draw, and very few students nowadays have that accomplishment. *Real freedom cannot exist without discipline. By discipline I mean all those things that are synthesized in a mature personality: understanding and love, honesty, control and order, self criticism, and, above all, the ability to see reality without fear.* Lasansky requires each student to make a self portrait, and he says that the average young American student finds this task the most formidable of all. It will be seen that his teaching program embraces many things beside art and technique.

Along with his teaching he is involved, devotedly, with his own creative work. He is a master of his craft in the old and true sense of the word. He has mastered technique; it has become an instrument over which he has full and sure control, leaving his energies free to develop the creative idea in all its complexity. This process of conversion and growth is a slow and absorbing activity; images have to be dragged up out of the unconscious, leading motifs have to be built up and minor ones put in their place, fascinating bypaths have to be explored for relevance and possibly suppressed, the relation between form and form, between color and color, has to be tested in concrete terms. I asked if this gestation could not be accomplished in the mind without recourse to actual material. For him, he said, it could not; that was the way he worked—thinking and feeling with his hands. The intaglios, and even some of

the early drypoints, seldom attained completion in less than twenty-five states, some of these involving drastic changes in the copper plate. Such alterations necessitated a terrific amount of physical labor, but the artist was never one to shrink from any effort whatsoever to accomplish his purpose.

A glimpse of the transformation undergone by a single plate is given in a trial proof of *Bodas de Sangre* shown in the present exhibition. To a certain extent the subject matter demanded complex treatment. The elaborate synthesis of thought and feeling involved in this theme, inspired by García Lorca's drama of the same name, could not be achieved lightly. It was not simple illustration, but a recapitulation in another medium of the passions and dramatic conflicts implicit in Lorca's tragedy. The mixed copper-plate techniques (engraving, etching, soft-ground, aquatint, gouging, and graining) which he has designated as *intaglio*, in color or black and white, are well adapted for the interpretation of imaginative themes, such as *Bodas de Sangre*, *Firebird* or *Pieta*, as well as his impassioned commentaries on social themes and world events. In 1946 he was deeply affected by the revelations of the atrocities in the Nazi concentration camps—a concern which found expression in *Dachau* and the sequence *For an Eye an Eye*, over which he worked for two years. Ten years later he visited Spain, and was profoundly moved by the tragic plight of that country, for which he felt an attachment through his early cultural ties, in spite of his hatred for Franco. He was so wrought up about it that he could not sleep. Eventually he found a certain catharsis for his obsessive preoccupation in such plates as *Vision* and *España*, the

latter to my mind being one of his most moving compositions.

He has also done certain prints quite apart from those mentioned above; they are what he calls his portraits. They seem to be simple and direct projections of an image in contrast to the shifting and elusive imagery so characteristic of his other work. They are not literal representations, for he is an imaginative and not a realistic artist, and no doubt they are not intended to be portraits as such. They are more like concrete embodiments of types or characters. It is significant that they all relate to himself or his family, and thus become, as it were, an extension of his own ego and its ambiance. Artists are by nature genial egoists; Lasansky here is frankly so. These pictures are not portrayals but personifications of *MY Boy*, *MY Daughter*, *MY Wife and Tomas*, and the like. Similarly, his self portraits are not of the whole man, but are more or less facets of his character which he has assumed or would like to assume. He has private nicknames for them all. In line with the immediacy and spontaneity of the portraits, it is interesting to note that in some of the later ones, such as *Self Portrait in Profile*, 1957, the artist has worked on a magnesium plate, which does not permit corrections or erasures; the lines are engraved once and for all.

Critics have discovered traces of influence in Lasansky's work—El Greco, Goya, Modigliani, Chagall, Hayter, Picasso—but there seems little point in such enumeration. Lasansky is not an eclectic. What he has taken he has made his very own because it serves his innate drive. Who among living artists, with all the world's art behind them, can truly say that they are without influence and

owe nothing to tradition? The abstract expressionists, to be sure, make a claim that they have broken with tradition. Lasansky confesses to a detached curiosity about action painting or the dynamics of painting, although he says it has no place in printmaking. Recently, in the summer, he amused himself by making collages of weathered shingles; such flat abstract patterns he calls exercises in thinking without feeling. He believes in a fusion of thinking and feeling; and, as a maker of prints, he believes that they should have content and meaning as well as expressive form.

Lasansky is not a prolific artist; his aesthetic demands brooding and reflection and a tremendous amount of plain hard work. He prints all his own plates, and this likewise consumes much time. Furthermore, he has his teaching, which he takes very seriously. He acts as guide and counselor to his students, identifies himself with their problems, and advises them about jobs and exhibitions. His concern with critical acclaim for himself and his students is to a certain extent dictated by the necessity of making good in an environment where art is not the ruling passion. As far as his own work is concerned, he does not make prints of that special variety known as "exhibition pictures." He does not live in that kind of world. He would rather face reality alone on the prairie than buzz among the ivory towers of New York. He is an independent fellow, unpredictable, a bit peppery at times, a real maverick. But then, the mavericks are the ones the world remembers.

CARL ZIGROSSER

#### CHECK LIST OF PRINTS BY MAURICIO LASANSKY

NOTE: Dimensions are given in inches, with height listed first. Unless otherwise specified, the plates are of copper. When a plate has been destroyed, it is so indicated. In general, the edition numbers indicate the final limit of the edition, and not the actual number of prints in existence at present, since the artist does not always print the full edition at once. Almost all the edition numbers for prints from 1933 through 1942 are approximate and on the generous side. One occasionally encounters a small edition number (for example 2/5) on some prints; this number indicates not the total edition but the number printed of a particular state. The artist has said that nearly all his plates have undergone changes of state, some of them as many as twenty-five stages. But since these various states are in the nature of trials and not definitive, and since these states, with very few exceptions, are retained by the artist and usually destroyed, not to appear on the market, no attempt has been made to trace or catalog the mutations of the plate. For the artist the final state is definitive, and represents his ultimate intention. One may expect to find a difference up to about one quarter inch between the listed dimensions and those of individual prints. This is because the expansion and contraction of paper is not uniform. The variation, however, is usually in one direction only.

The order of the catalog is more or less chronological, except in relation to the very early years, for which precise data was lacking in this country. For this reason the prints from 1933 through 1936 are arranged by medium rather than by date. Some titles are copied from old exhibition catalogs, and are without date or dimensions. The compiler is greatly indebted to the artist and to William Friedman for data and information without which it would have been impossible to make this catalog.

ARGENTINA 1933-1936

1. Campesinos, etching,  $15\frac{1}{2} \times 17$ , 1933, edition small
2. Herido, etching
3. Drama, etching
4. Dolor, etching
5. Chapa, etching
6. Cosecha, etching, 1936? edition 5?
7. Peladora de Caña, etching,  $22\frac{1}{2} \times 17\frac{3}{4}$ , 1936, edition 25
8. Velorio, relief etching on zinc (zincografía),  $12\frac{1}{4} \times 11\frac{3}{4}$ , 1933 edition 10
9. Maternidad, relief etching on zinc (zincografía),  $12\frac{1}{4} \times 11\frac{3}{4}$ , 1933, edition 10
10. Símbolo, relief etching on zinc (zincografía)
11. Meeting, relief etching on zinc (zincografía)
12. Fin, relief etching on zinc (zincografía)
13. Prisioneros, relief etching on zinc (zincografía),  $10 \times 12$ , 1934, edition 10?
14. Campesino Hablando, relief etching on zinc (zincografía)
15. Tragedia, lithograph
16. Ensayo, lithograph
17. Cadaver, lithograph
18. Cabeza, lithograph
19. Huerfanos, drypoint
20. Tierra, drypoint
21. Campesinos, drypoint
22. Víctimas, drypoint
23. Las Víctimas, drypoint
24. Papa!, drypoint
25. Cabeza, drypoint, 1936, edition 10
26. Piedad, drypoint, 1936,  $10 \times 12\frac{1}{2}$ , edition 10
27. Velorio, engraving, 1936

1937

28. Cena, etching,  $11 \times 14$ , 1937, edition 10
29. Cena, linoleum cut,  $17\frac{1}{4} \times 20\frac{3}{4}$ , 1937, edition 25

10

30. Carnaval, linoleum cut,  $16\frac{1}{2} \times 11\frac{1}{2}$ , 1937, edition 10
31. Burritos, linoleum cut,  $17 \times 22$ , 1937, edition 15
32. Sequía, linoleum cut,  $15\frac{1}{2} \times 12$ , 1937, edition 10
33. Tucumán, drypoint,  $16 \times 21$ , 1937, edition 10
34. El Molino, relief etching on zinc (zincografía),  $12 \times 15\frac{1}{4}$ , 1937 edition 10 plate destroyed
35. Changos, etching,  $15\frac{3}{8} \times 19\frac{5}{8}$ , 1937, edition 25?
36. Changos y Burros, etching,  $21 \times 26\frac{1}{2}$ , 1937, edition 15

1938

37. Figura, etching on irregular plate,  $15 \times 11\frac{3}{4}$ , 1938, edition 15
38. Anunciación, drypoint, 1938, edition 10?
39. Suicidas, engraving,  $11 \times 13\frac{1}{2}$ , 1938, edition 10?
40. Maternidad, drypoint,  $22 \times 17$ , 1938, edition 10?
41. Maternidad, estampa

1939

42. Canción de Cuna (inspired by Los Cinco Burritos of Javier Villafañe), drypoint with burin,  $14\frac{1}{4} \times 20\frac{7}{8}$ , 1939

1940

43. Estudio para un Retrato (Woman with Flower), drypoint,  $16\frac{1}{4} \times 12\frac{1}{2}$ , 1940?, edition 10
44. El Presagio, drypoint,  $24\frac{1}{8} \times 16\frac{3}{8}$ , 1940-1941, edition 10
45. Un Romance Sonámbulo (from García Lorca), drypoint,  $20\frac{3}{4} \times 12\frac{1}{2}$ , 1940, edition 10
46. Emilia, drypoint, 1940, edition 10?

1941

47. Retrato de Emilia, drypoint,  $15\frac{3}{4} \times 12\frac{3}{8}$ , 1941, edition 10?
48. La Rosa y el Espejo, drypoint,  $24\frac{1}{4} \times 16\frac{7}{8}$ , 1941-1942, edition 10?

1942

49. Figura, drypoint,  $7\frac{3}{4} \times 11\frac{1}{4}$ , 1942?, edition 10
50. Estudio para un Retrato de A.B. (Barral) drypoint,  $10\frac{1}{4} \times 10$ , 1942, edition 10



51. Mi Hijo y su Reina de Baraja, drypoint,  $15\frac{1}{4} \times 12\frac{3}{4}$ , 1942, edition 10?
52. Motivo sobre al Cancionero de Heine I, drypoint,  $6\frac{3}{4} \times 4\frac{3}{4}$ , 1942, edition 10, plate destroyed
53. Motivo sobre al Cancionero de Heine II, drypoint,  $6\frac{3}{4} \times 4\frac{3}{4}$ , 1942, edition 10, plate destroyed
54. Motivo sobre al Cancionero de Heine III, drypoint,  $6\frac{3}{4} \times 4\frac{3}{4}$ , 1942, edition 10, plate destroyed

#### 1943

55. Estudio para un Auto Retrato, drypoint,  $8\frac{1}{2} \times 6$ , 1943, edition 10?

#### UNITED STATES 1944

56. Horse, burin engraving,  $13\frac{3}{8} \times 5\frac{1}{2}$ , 1944, edition 25
57. Doma, burin engraving,  $19\frac{3}{4} \times 14$ , 1944, edition 25
58. Fighting Horses, burin engraving,  $14 \times 19\frac{3}{4}$ , 1944, edition 25
59. El Cid, lithograph,  $27\frac{1}{2} \times 21\frac{1}{4}$ , 1944, edition 15, stone destroyed

#### 1945

60. La Lagrima, color etching (2 plates),  $8\frac{3}{4} \times 12$ , 1945, edition 35
61. Apocalyptic Space, burin engraving,  $16 \times 23\frac{3}{4}$ , 1945, edition 10, plate destroyed
62. Sol y Luna, intaglio,  $15\frac{7}{8} \times 20\frac{1}{2}$ , 1945, edition 25
63. Griffanage, intaglio,  $9 \times 12$ , 1945, edition 10
64. Self Portrait (with beard), burin engraving,  $12 \times 10$ , 1945, edition 35

#### 1946

65. Time in Space, intaglio,  $17\frac{3}{4} \times 23\frac{3}{4}$ , 1946, edition 35
66. Object I (Butterfly), intaglio,  $5 \times 8$ , 1946, edition 35
67. Object II, intaglio, 1946, edition 35

68. Dachau, intaglio,  $15\frac{3}{4} \times 23\frac{3}{4}$ , 1946, edition 35
69. For an Eye an Eye I, intaglio,  $26\frac{1}{4} \times 21\frac{1}{4}$ , 1946–1948, edition 50
70. For an Eye an Eye II, intaglio,  $27 \times 21\frac{1}{2}$ , 1946–1948, edition 50
71. For an Eye an Eye III, intaglio,  $27 \times 21\frac{1}{2}$ , 1946–1948, edition 50
72. For an Eye an Eye IV, intaglio,  $26\frac{1}{4} \times 21$ , 1946–1948, edition 50

#### 1947

73. Spring, color intaglio (9 plates),  $23\frac{3}{4} \times 8\frac{7}{8}$ , 1947, edition 50
74. Autumn, color intaglio,  $24 \times 8\frac{1}{2}$ , 1947, edition 5, plates lost
75. Winter, color intaglio,  $24 \times 8\frac{3}{4}$ , 1947, edition 5, plates lost
76. My Boy, color intaglio (5 plates),  $17 \times 14$ , 1947, edition 35
77. My Wife, color intaglio (6 plates),  $21 \times 16\frac{1}{2}$ , 1947, edition 35

#### 1948

78. Self Portrait, color intaglio (6 plates),  $24\frac{1}{4} \times 16$ , 1948, edition 35
79. Pieta, color intaglio (9 plates),  $19\frac{1}{2} \times 28$ , 1948, edition 35
80. El Pajaro, intaglio,  $28\frac{7}{8} \times 22\frac{3}{8}$ , 1948, edition 50
81. Aitana, color intaglio (5 plates),  $26\frac{3}{4} \times 12$ , 1948, edition 35
82. Near East (Pieta), color intaglio (7 plates),  $19\frac{1}{4} \times 24$ , 1948, edition 35

#### 1950

83. Self Portrait (in frame), color intaglio (5 plates),  $21 \times 19\frac{1}{8}$ , 1950, edition 35

#### 1951

84. Bodas de Sangre, color intaglio (9 plates),  $20\frac{1}{2} \times 28\frac{7}{8}$ , 1951, edition 35

1952-1953

85. Fire Bird, intaglio,  $21\frac{1}{4} \times 34$ , 1952-1953, edition 50

1954

86. Boy, color intaglio (5 plates),  $24 \times 15\frac{1}{2}$ , 1954, edition 35

1955

87. Sagittarius, intaglio,  $21\frac{3}{8} \times 36$ , 1955, edition 35

1956

88. The Vision, color intaglio (one plate printed twice, first with yellow ochre, a warm color, and second with black, a cool color),  $24 \times 21\frac{3}{4}$ , 1956, edition 50

89. España, color intaglio (one plate printed twice, first with yellow ochre, a warm color, and second with black, a cool color),  $32 \times 21$ , 1956, edition 50

1957

90. Self Portrait (profile), engraving on magnesium (one plate printed twice, first with yellow ochre, a warm color, and second with black, a cool color),  $36 \times 20\frac{1}{2}$ , 1957, edition 50

1958

91. Father and Son (Felipe), engraving on magnesium,  $35\frac{3}{4} \times 20\frac{3}{4}$ , 1958, edition 50

92. Nacimiento en Cardiel, color intaglio (one plate printed twice, first with yellow ochre, a warm color, and second with black, a cool color),  $21 \times 32\frac{1}{4}$ , 1958, edition 50

1959

93. My Son Leonardo, color intaglio (4 plates),  $25\frac{1}{4} \times 16\frac{1}{2}$ , 1959, edition 50

94. Self Portrait (full length), color intaglio,  $67 \times 20\frac{3}{4}$ , 1959, edition 50

95. My Daughter, Maria Jimena, color intaglio and engraving on zinc (5 plates),  $68\frac{3}{4} \times 20\frac{1}{2}$ , 1959, edition 50

96. My Wife and Tomas, color intaglio on zinc and copper (9 plates),  $75 \times 20$ , 1959, edition 50?

## CHRONOLOGY

- 1914 Born in Buenos Aires, the son of a printer who had come to Argentina from Lithuania.
- 1933 Attended Superior School of Fine Arts, Buenos Aires, Argentina, studying painting, sculpture, and engraving.
- 1935 First one-man show, Fort General Roca, Río Negro, Argentina.
- 1936 Director of The Free Fine Arts School, Villa Maria Córdoba, Argentina.
- 1936 Work shown at the Art Institute of Chicago.
- 1937 Married Emilia Barragan. Children: William b. 1938; Rocio Aitana b. 1943; Leonardo b. 1946; Maria Jimena b. 1947; Luis Phillip b. 1954; Thomas b. 1957.
- 1939 Director of the Taller Manualidades, Córdoba, Argentina.
- 1943 Received Guggenheim Fellowship to come to the United States. Studied the print collection at the Metropolitan Museum.
- 1944 Guggenheim Fellowship renewed. Worked with Stanley William Hayter in Atelier 17.
- 1945 Appointed Visiting Lecturer to create a Graphic Arts Department at the State University of Iowa.
- 1946 Appointed Assistant Professor of Art at the State University of Iowa.
- 1947 Appointed Associate Professor of Art at the State University of Iowa.
- 1948 Appointed Professor of Art at the State University of Iowa.
- 1952 Became an American Citizen.
- 1953 Guggenheim Fellowship for one year in Spain and France.
- 1955 The Contemporaries, N.Y.C., became his



dealer and continues to handle his work.  
1959 Doctor of Arts, Iowa Wesleyan University.

## AWARDS AND HONORS

*In Argentina: eighteen First Prizes.*

*In the United States:*

1944 *First Prize:* 17th International Exhibition of Prints, Seattle.

1945 *Purchase Prizes:* Philadelphia Print Club Exhibition; Library of Congress 3rd National Exhibition.

1946 *Purchase Prizes:* Philadelphia Print Club Exhibition; Des Moines Art Center Exhibition; Denver Art Museum 52nd Annual Exhibition.

1947 *Purchase Prizes:* Denver Art Museum 53rd Annual Exhibition; Walker Art Center Exhibition.

*First Prize:* Iowa State Fair Art Salon.

*Award:* Society of American Etchers and Engravers, New York.

1948 *Purchase Prizes:* Brooklyn Museum 2nd National Print Exhibition; Northwest Printmakers Exhibition; Springfield Museum Exhibition; Library of Congress 6th National Exhibition; Philadelphia Print Club Exhibition; Indiana 1st Print and Drawing Exhibition.

*Alice McFadden Eyre Medal:* Pennsylvania Academy of the Fine Arts Exhibition.

1949 *Purchase Prize:* Des Moines Art Center Exhibition.

*Honorable Mention:* Joslyn Art Museum Central States Graphic Arts Exhibition.

*1st and 2nd Awards:* Walker Art Center 2nd Biennial Exhibition.

1950 *Purchase Prize:* Library of Congress 8th National Exhibition.

*First Prize:* Iowa State Art Salon Exhibition.

*Honorable Mention:* Northwest Printmakers Exhibition.

*Special Mention:* Joslyn Art Museum Exhibition.

1951 *Purchase Prizes:* Northwest Printmakers 23rd Annual Exhibition; Des Moines Art Center 3rd Annual Exhibition.

*Charles M. Lea Prize:* Philadelphia Print Club 28th Annual Exhibition.

*Honorable Mention:* Bradley University National Exhibition.

*Purchase Prize:* Springfield Art Museum Exhibition.

*2nd Prize and Purchase:* Iowa State Art Salon Exhibition.

1952 *Purchase Prizes:* Printmakers of Southern California 1st Exhibition; Bradley University National Exhibition.

*Edmunson Award:* Des Moines Art Center 4th Annual Exhibition.

*Honorable Mention:* Midwest Biennial—Joslyn Art Museum.

*Award:* 3rd Mid America Annual—Nelson Gallery.

1953 *Honorable Mention:* Wichita Art Association 22nd Annual Exhibition.

*Special Commendation:* Des Moines Art Center 5th Annual Exhibition.

1955 *Purchase Prizes:* Northwest Printmakers 27th International Exhibition; Mid America Annual Exhibition.

*Prize in Painting:* Des Moines Art Center 7th Annual Exhibition.

*First Award:* Iowa State Art Salon Exhibition.

1956 *Purchase Prize:* Library of Congress 14th National Exhibition.

*Younkers Professional Award:* Des Moines Art Center 8th Annual Exhibition.

1957 *Alice McFadden Eyre Medal*: Pennsylvania Academy of the Fine Arts Annual Exhibition. *Purchase Prizes*: Society of Washington Printmakers Exhibition; Springfield Art Museum Exhibition; Des Moines Art Center 9th Annual Exhibition; San Francisco Art Association Exhibition; Iowa State Teachers College Exhibition.

*Charles M. Lea Prize*: Philadelphia Print Club Exhibition.

*Mention of Special Merit*: Bay Printmakers Society 3rd National Exhibition.

*R. M. Light and Co. Purchase Prize*: Boston Printmakers 10th Annual Exhibition.

1958 *Purchase Prizes*: Silvermine Guild 2nd National Print Exhibition; Pasadena Art Museum National Print Exhibition; Brooklyn Museum 11th National Print Exhibition; Springfield Art Museum 28th Annual Exhibition; Des Moines Art Center 10th Annual Exhibition; Walker Art Center Biennial Exhibition. *Posada Award*: First Biennial Inter-American Exhibition of Painting and Prints in Mexico. *Honorable Mention*: 8th Annual Mid America Exhibition.

1959 *Purchase Awards*: The Junior Gallery of Art, Louisville, Kentucky; The Northwest Printmakers 30th Annual International Exhibition; The Library of Congress; Contemporary American Printmakers, Depauw University. *Honorable Mention*: Ninth Annual Mid-America Exhibition, Nelson Gallery, Kansas City, Missouri.

*Special Commendation*: Des Moines Art Center 11th Annual Exhibition

*California Society of Etchers Open Award*: Achenbach Foundation, San Francisco.

*Honorary Doctor of Arts Degree*: Awarded by Iowa Wesleyan College, Mt. Pleasant, Iowa.

## ONE-MAN EXHIBITIONS

1945 San Francisco Museum of Art, California; Whyte Galleries, Washington, D.C.

1947 Galería Sintonía, Buenos Aires, Argentina; Art Institute of Chicago, Illinois.

1948 University of Louisville, Allen R. Hite Institute, Kentucky.

1949 Walker Art Center, Minnesota; Colorado Springs Fine Arts Center; University of Delaware; Florida State University; Museum of Fine Arts, Houston, Texas; Cranbrook Academy of Art, Michigan; College of William and Mary, Virginia; Carleton College, Minnesota; Milwaukee Art Institute, Wisconsin; Des Moines Art Center, Iowa; State University of Iowa; Bowling Green State University, Ohio; Purdue University, Indiana; Beloit College, Wisconsin.

1950 Nelson Gallery of Art, Missouri; University of Colorado; State College of Washington; Mills College, California; Stanford University, California; San Francisco Museum of Art, California; Santa Barbara Museum of Art, California; Scripps College, California; University of Southern California; Northwestern University, Illinois; University of Kentucky; Fairmount State College, West Virginia; Hollins College, Virginia; Currier Gallery of Art, New Hampshire; State Teachers College, Oswego, New York; University of Michigan; University of Tennessee.

1951 University of Missouri; Coronet Theater, Davenport, Iowa; Arkansas State College; University of Oklahoma; University of Nebraska; Fort Dodge Federation of Arts, Iowa; Texas State College for Women; Cornell University, Ithaca, New York; Honolulu Academy of Arts, Hawaii; University of Manitoba, Winnipeg, Canada.

- 1952 Louisiana State University; University of Georgia; Tulane University; University of Kentucky; University of Wisconsin.
- 1953 Memphis Academy of Arts, Tennessee.
- 1954 Cedar Rapids Art Association, Iowa; Museo de Arte Contemporaneo, Madrid, Spain; Real Circulo Artístico, Barcelona, Spain.
- 1957 Emory University, Georgia; Retrospective Exhibition—State University of Iowa.
- 1958 Guest of Honor Exhibition, Oakland Art Museum, California.
- 1959 Albright Art Gallery, Buffalo, N.Y. and National Museum of Fine Arts, Buenos Aires, traveling for two years in Latin America under the auspices of U.S.I.A.
- 1960 Retrospective Exhibition circulated by The American Federation of Arts, opening at the Art Institute of Chicago, March 2, 1960.

#### WORKS IN PUBLIC COLLECTIONS

*In Argentina:* Museo Municipal, Buenos Aires; Museo Nacional de Bellas Artes, Buenos Aires; Museo Provincial, La Plata, Buenos Aires; Museo Municipal Rosario, Santa Fe; Museo Provincial de Córdoba, Córdoba; Museo Municipal de Córdoba, Córdoba; Museo Municipal, Rio Cuarto; Museo de Mendoza.

*In Spain:* Museo de Arte Contemporaneo, Madrid; Museo de Arte Moderno, Barcelona.

*In the United States:* Albion College; American Life and Casualty Insurance Company; Art Institute of Chicago; Art Museum of the New Britain Institute; Bloomington Normal Art Association; Bradley University; Brooklyn Museum; Cedar Rapids Art Association; City Art Museum, Saint Louis; Colorado Springs Fine Arts Center; Des Moines Art Center; Indiana University; International Business Machines Corporation; Iowa State Teachers College; Joslyn Art Museum; Library of Congress;

R. M. Light & Company; Louisiana State University; Museum of Modern Art; National Gallery of Art; William Rockhill Nelson Gallery of Art; New York Public Library; Oakland Municipal Art Museum; Oklahoma Museum; Pasadena Art Museum; Pennsylvania Academy of the Fine Arts; Philadelphia Museum of Art; Rosenwald Collection; Salt Lake Public Library; San Francisco Art Association; Seattle Museum; Silvermine Guild of Artists; Southwest Missouri State College; Springfield Art Museum; Starr King School for the Ministry; State University of Iowa; Time Magazine, Inc.; University of Delaware; University of Georgia; University of Illinois; University of Michigan Museum of Art; University of Minnesota; University of Nebraska; University of Utah; University of Washington; Walker Art Center; Washington University; Wesleyan University, Davidson Art Center.

*In Australia:* Victoria Museum, Melbourne.

#### SELECTED BIBLIOGRAPHY

*References are arranged alphabetically by author or title, with exhibition catalogs listed under the name of the city in which the museum or gallery is located. The place of publication of books is New York unless otherwise noted.*

Jean Campbell Jones.

*Abbreviations:* Ag August, Am American, Ap April, D December, ed edited, F February, il illustration(s), Ja January, Je June, Jl July, Mr March, My May, N November, O October, p page(s), Pl plate, por portrait, S September.

#### BOOKS

Buckland-Wright, John: *Etching and Engraving*, 1953, p 45, 157, 162.

Frank, Waldo: *South American Journey*. 1943, p 130-131.

Haight, Anne Lyon: *Portrait of Latin America As Seen By Her Printmakers*, 1946, p 11, 38-39.



24. *Self Portrait*, 1950

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- Peterdi, Gabor: *Printmaking—Old and New Methods*, 1959, p 31, 174, 180.
- Reese, Albert: *American Prize Prints of the 20th Century*, 1949, p 116.

#### THESES

- Arnold, Paul B.: *The Influence of Lasansky on Printmaking in the United States*. University of Minnesota, 1955. 209 p. with illustrations, charts, graphs.
- Stinson, Robert E.: *Mauricio Lasansky, A Monograph*. State University of Iowa, 1948. 117 p.

#### EXHIBITION CATALOGS

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- Buenos Aires. Galería Muller. *Exposicion de Grabados de Lasansky*, 1943. Foreword by Luis Waysmann. 24 p. 3 il.
- Buenos Aires. Galería Sintonía. *Lasansky Exposicion de Grabados*, August, 1948. Sobre La Obra de Lasansky by Julio E. Payró.
- Buffalo, New York. The Albright Art Gallery. *Intaglio. The work of Mauricio Lasansky and other printmakers who studied with him at the State University of Iowa*. Prepared by William Friedman, under a grant from the United States Information Agency, with text in English, Spanish and Portuguese, 1959. 80 p. 33 il, por.
- Iowa City. University of Iowa. *Lasansky. Twenty-Four Years of Printmaking*, 1957. Introduction by Lester D. Longman. 16 p. 2 il.

- Madrid (and Barcelona). Museum of Contemporary Art. *Grabados de 1935-1953—Lasansky*, 1954. Introduction by Angel Ferrant.
- Minneapolis. Walker Art Center. *A New Direction in Intaglio*. The work of Mauricio Lasansky and his students, an exhibition in duplicate opening also at Colorado Springs Fine Arts Center, 1949. Text by Lester D. Longman, Wm. M. Friedman, and statements by the artist. 16 il by the artist.
- Washington, D.C. The Whyte Gallery. *Engravings, Line-cuts, Drypoints, Etchings, Lithographs by Mauricio Lasansky*, 1944. Introduction by Stanley William Hayter. 4 p. 1 il.

#### PERIODICALS

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- Foss, Helen: Lasansky Print Group: A New Direction in Printmaking. *College Art Journal* 8:141 1949.
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- J. G.: Modern Argentinian at Whyte Gallery, Washington. *Art Digest* 18:13 J 1 1944. 1 il.
- Gilbert, Creighton: Lasansky and the Hayter Circle. *Perspective* (Washington University, St. Louis) 1:159-162 Spring 1948. 2 il.
- Haas, Irvin: The Print Collector. *Art News* 48:14 Ap 1949.
- Kistler, Aline: The Best So Far from Latin America is Prints. *Art News* 40:11 O 1941. 1 il.
- Kramer, Hilton: The Mid-America Annual. *Arts* 31:18 Je 1957. 1 il.
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Portrait of the Artist. *Art News & Review* (London) 3:1 My 19, 1951. 1 il.

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Taxier, Carol: Mauricio Lasansky Artist-Teacher. *Impression* Spring/Summer 1958. 12 il.

Vivanco, Luis Philipe: La Obra Grabada de Mauricio Lasansky. *Revista* (Barcelona) Ap 1954. 1 il.

Zigrosser, Carl: American Prints Since 1926: A Complete Revolution in the Making. *Art Digest* 26:27 N 1, 1951. 1 il.

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## CATALOG

*All works in the exhibition are illustrated. Dimensions are in inches. Height precedes width.*

1. VELORIO, 1933  
Relief etching on zinc (zincografía), 12  $\frac{1}{4}$  × 11  $\frac{3}{4}$   
Lent by the artist
2. CENA, 1937  
Linoleum cut, 17  $\frac{1}{4}$  × 20  $\frac{3}{4}$   
Lent by the artist
3. CHANGOS Y BURROS, 1937  
Etching, 21 × 26  $\frac{1}{2}$   
Lent by the artist

4. FIGURA, 1938  
Etching on irregular plate, 15 × 11  $\frac{3}{4}$   
Lent by The Museum of Modern Art
5. MATERNIDAD, 1938  
Drypoint, 22 × 17  
Lent by the artist
6. EL PRESAGIO, 1940-41  
Drypoint, 24  $\frac{1}{8}$  × 16  $\frac{3}{8}$   
Lent by the artist
7. AUTO RETRATO, 1943  
Drypoint, 8  $\frac{1}{2}$  × 6  
Lent by the artist
8. DOMA, 1944  
Burin engraving, 19  $\frac{3}{4}$  × 14  
Lent by the Denver Art Museum
9. EL CID, 1944  
Lithograph, 27  $\frac{1}{2}$  × 21  $\frac{1}{4}$   
Lent by the artist
10. LA LAGRIMA (The Tear), 1945  
Color etching (2 plates), 8  $\frac{3}{4}$  × 12  
Lent by The Museum of Modern Art
11. SOL Y LUNA, 1945  
Intaglio, 15  $\frac{7}{8}$  × 20  $\frac{1}{2}$   
Lent by The Art Institute of Chicago,  
Gift of the Print and Drawing Club
12. SELF PORTRAIT, 1945  
Burin engraving, 12 × 10  
Lent by the Philadelphia Museum of Art
13. TIME IN SPACE, 1946  
Intaglio, 17  $\frac{3}{4}$  × 23  $\frac{3}{4}$   
Lent by the Krannert Art Museum,  
University of Illinois
14. DACHAU, 1946  
Intaglio, 15  $\frac{3}{4}$  × 23  $\frac{3}{4}$   
Lent by the artist
15. FOR AN EYE AN EYE, I, 1946-48  
Intaglio, 26  $\frac{1}{4}$  × 21  $\frac{1}{4}$   
Lent by the Nelson Gallery-Atkins Museum  
(Mid-America Annual Collection)

16. FOR AN EYE AN EYE, II, 1946-48  
Intaglio,  $27 \times 21 \frac{1}{2}$   
Lent by the Nelson Gallery-Atkins Museum  
(Mid-America Annual Collection)
17. FOR AN EYE AN EYE, III, 1946-48  
Intaglio,  $27 \times 21 \frac{1}{2}$   
Lent by the Nelson Gallery-Atkins Museum  
(Mid-America Annual Collection)
18. FOR AN EYE AN EYE, IV, 1946-48  
Intaglio,  $26 \frac{1}{4} \times 21$   
Lent by the Nelson Gallery-Atkins Museum  
(Mid-America Annual Collection)
19. SPRING, 1947  
Color intaglio (9 plates),  $23 \frac{3}{4} \times 8 \frac{7}{8}$   
Lent by the Des Moines Art Center
20. MY BOY, 1947  
Color intaglio (5 plates),  $17 \times 14$   
Lent by the University of Nebraska,  
Art Galleries
21. SELF PORTRAIT, 1948  
Color intaglio (6 plates),  $24 \frac{1}{4} \times 16$   
Lent by the Walker Art Center
22. PIETA, 1948  
Color intaglio (9 plates),  $19 \frac{1}{2} \times 28$   
Lent by The Brooklyn Museum
23. NEAR EAST PIETA, 1948  
Color intaglio (7 plates),  $19 \frac{1}{4} \times 24$   
Lent by the artist
24. SELF PORTRAIT, 1950  
Color intaglio (5 plates),  $21 \times 19 \frac{1}{8}$   
Lent by the Permanent Collection of the  
State University of Iowa housed in the Iowa  
Memorial Union
25. BODAS DE SANGRE, 1951  
Color intaglio (9 plates),  $20 \frac{1}{2} \times 28 \frac{7}{8}$   
Lent by the Philadelphia Museum of Art
26. BODAS DE SANGRE  
Color intaglio, trial state,  $20 \frac{5}{8} \times 28 \frac{7}{8}$   
Lent by the artist
27. BODAS DE SANGRE  
Original copper plate,  $20 \frac{7}{16} \times 29$   
Lent by the artist
28. FIRE BIRD, 1952-53  
Intaglio,  $21 \frac{1}{4} \times 34$   
Lent by the Philadelphia Museum of Art
29. THE VISION, 1956  
Color intaglio (one plate printed twice, first  
with yellow ochre, a warm color, and second  
with black, a cool color),  $24 \times 21 \frac{3}{4}$   
Lent by the Pasadena Museum of Art
30. ESPAÑA, 1956  
Color intaglio (one plate printed twice, first  
with yellow ochre, a warm color, and second  
with black, a cool color),  $32 \times 21$   
Lent by the Springfield Art Museum
31. SELF PORTRAIT, 1957  
Engraving on magnesium (one plate printed  
twice, first with yellow ochre, a warm color,  
and second with black, a cool color),  
 $36 \times 20 \frac{1}{2}$   
Lent by The Art Institute of Chicago,  
Gift of the Print and Drawing Club
32. FATHER AND SON (FELIPE), 1958  
Engraving on magnesium,  $35 \frac{3}{4} \times 20 \frac{1}{2}$   
Lent by the artist
33. MY SON LEONARDO, 1959  
Color intaglio (4 plates),  $25 \frac{1}{4} \times 16 \frac{1}{2}$   
Lent by the artist
34. SELF PORTRAIT, 1959  
Color intaglio  
 $67 \times 20 \frac{3}{4}$   
Lent by the artist
35. MY DAUGHTER MARIA JIMENA, 1959  
Color intaglio on zinc (5 plates),  $68 \frac{3}{4} \times 20 \frac{1}{2}$   
Lent by the artist
36. MY WIFE AND TOMAS, 1959 (state)  
Color intaglio on zinc and copper  
(9 plates),  $75 \times 20$  Lent by the artist





1. *Velorio*, 1933





2. *Cena*, 1937



3. *Changos Y Burros*, 1937



4. *Figura*, 1938

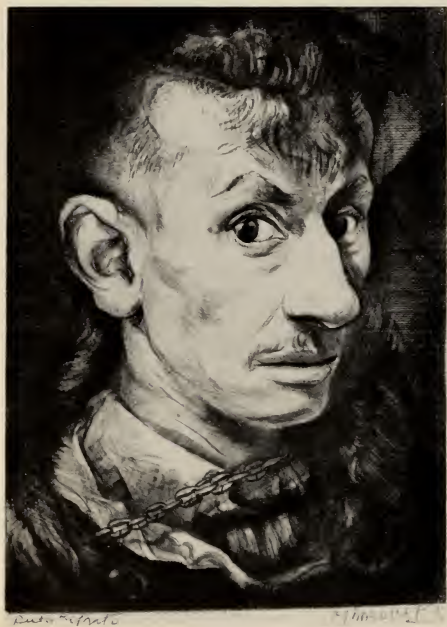


5. *Maternidad*, 1938



6. *El Presagio*, 1940-41





7. *Auto Retrato*, 1943



8. *Doma*, 1944





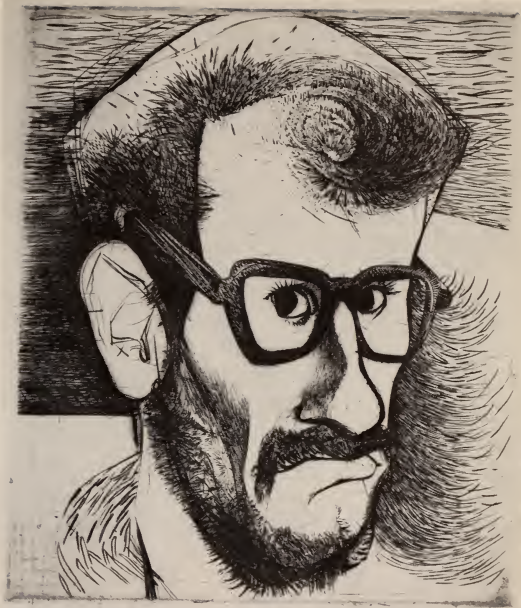


9. *El Cid*, 1944

10. *La Lagrima (The Tear)*, 1945



11. *Sol Y Luna*, 1945



12. Self Portrait, 1945





14. *Dachau*, 1946





15. *For An Eye An Eye, I*, 1946-48



16. *For An Eye An Eye, II*, 1946-48

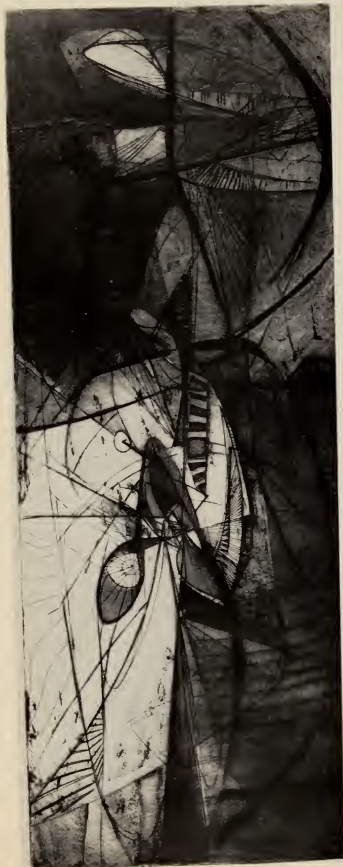


17. *For An Eye An Eye, III*, 1946-48



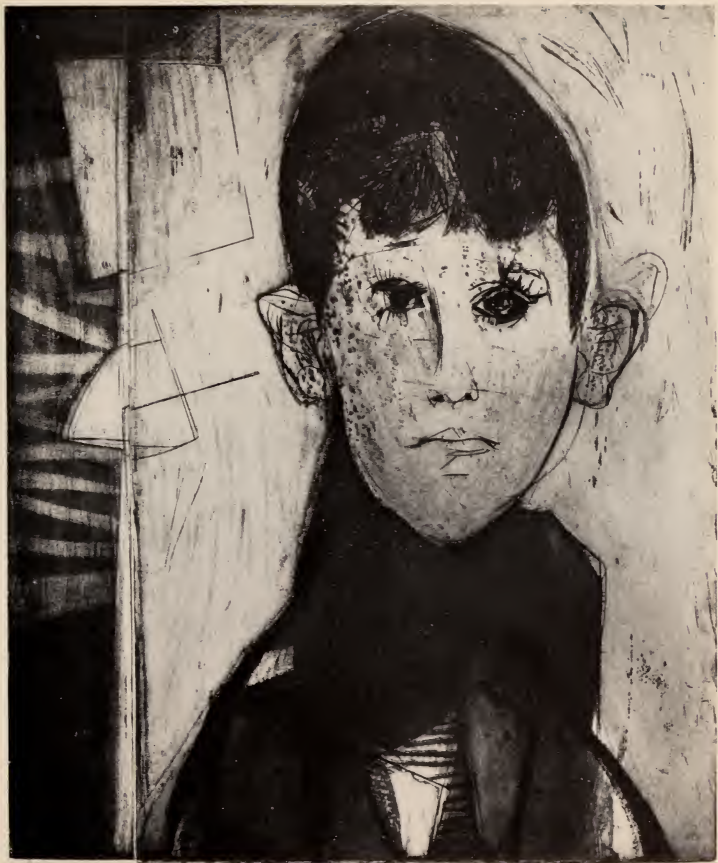


18. *For An Eye An Eye, IV*, 1946–48



19. *Spring*, 1947

20. *My Boy*, 1947





21. *Self Portrait*, 1948





23. *Near East (Pieta)*, 1948





26. *Bodas De Sangre*, 1931, trial proof



27. *Bodas De Sangre* 1951, copper plate





28. *Fire Bird*, 1952–53



29. *The Vision*, 1956

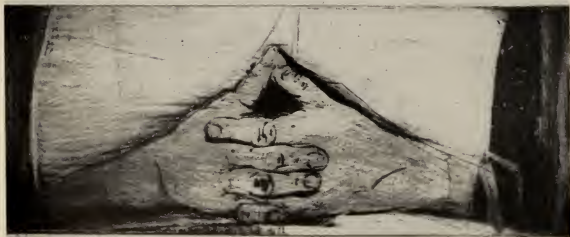




31. *Self Portrait*, 1957



32. *Father and Son (Felipe)*, 1938



33. *My Son Leonardo*, 1959



35. *My Daughter Maria Jimena*,  
1959

36. *My Wife and Tomas*, 1959





*The retrospective exhibition of Mauricio Lasansky's work, as well as this monograph, are part of a series produced in 1959-1960 by The American Federation of Arts under a grant received from the Ford Foundation Program in the Humanities and the Arts. Other artists included are: Milton Avery, Andrew Dasburg, José de Creeft, Lee Gatch, Carl Morris, William Pachner, Walter Quirt, Abraham Rattner, Hugo Robus, Karl Schrag, and Everett Spruce.*



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